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"SATONARA!" (GOOD BYE.)

The Japanese are polite to the last degree. In greeting or bidding adieu, they generally bow their heads, and in the latter they repeat twice a low bow, with their hands on their hips. In each repetition is attended to politeness, the bowers in response are in the maintenance of serious silence, especially the girls.



LETTER WRITING

With a small slip of paper to be used as a writing book in the school, the young lady is represented in writing a letter. The Japanese do not carry ink or brush when they write. It is contained in a small slip of paper, and the ink is held in a small cup. The brush is also held in a small cup. The brush is held in the right hand, and the ink is held in the left hand. The brush is used to write on the paper, and the ink is used to write on the paper.

Alice thought the whole thing very absurd, but they all looked so grave that she did not dare to laugh; and as she could not think of anything to say, she simply bowed, and took the thimble, looking as solemn as she could.

The next thing was to eat the comfits: this caused some noise and confusion, as the large birds complained that they could not taste theirs, and the small ones choked and had to be patted on the back. However, it was over at last, and they sat down again in a ring, and begged the Mouse to tell them something more.

"You promised to tell me your history, you know," said Alice, "and why it is you hate—C and D," she added in a whisper, half afraid that it would be offended again.

"Mine is a long and a sad tale!" said the Mouse, turning to Alice, and sighing.

"It is a long tail, certainly," said Alice, looking down with wonder at the Mouse's tail; "But why do you call it sad?" And she kept on puzzling about it while the Mouse was speaking,

so that her idea of the tale was something like this:—"Fury said to

a mouse, That  
he met  
in the  
house,  
'Let us  
both go  
to law:  
'I will  
prosecute  
you.—  
Come, I'll  
take no  
denial;  
We must  
have a  
trial:  
For  
really  
this  
morning I've  
nothing  
to do.'  
Said the  
mouse to  
the cur,  
'Such a  
trial,  
dear sir,  
With no  
jury or  
judge, would be  
wasting  
our breath.'  
'I'll be  
judge,'  
said the  
cur, 'I'll be  
jury,'  
sneering.  
Said the  
mouse,  
'I'll be  
both.'

# Dragon-flies and Damselflies

all leaves. The males have the upper surfaces of their bodies milky white, the old individuals the abdomen has a strong whitish bloom. Other families



FIG. 141.—The dragonfly, *Libellula pulchella*. (After Needham, 1860, 1861.)

and well marked spots on the wings, and the wings are blackish brown, but with the basal third in half of the wings dark brown or black and the rest of the wing clear, or in the old males chalky white but as far as the



FIG. 142.—*Libellula semi-jaculata*. (After Needham, 1860, 1861.)

pterostigma, and in the females with brownish apices; *Z. quadrimaculata*, with olive or yellowish body marked with black, front wings with more

# 100,000

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FIG. 142.—*Libellula semi-jaculata*. (After Needham, 1860, 1861.)

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# INDIAN BASKETRY.

...the clay vessel is an intruder, and usurps the place and appropriates the dress of its predecessor in time. The forms illustrated in Figs. 8 and 9 are clay forms, common to the Indians of the Southwest, and are undoubtedly taken from baskets of the same shape and carrying baskets, shown in the accompanying illustrations.

Professor Holmes says: "The clay vessel is an intruder, and usurps the place and appropriates the dress of its predecessor in time. The forms illustrated in Figs. 8 and 9 are clay forms, common to the Indians of the Southwest, and are undoubtedly taken from baskets of the same shape and carrying baskets, shown in the accompanying illustrations."



FIG. 8. FIG. 9. FIG. 10.

That basketry was intimately connected with two distinct methods of pottery-making is proven by the clearest evidence. In the Mississippi Valley, in Arizona, New Mexico and elsewhere in the United States thousands of pieces of pottery have been found which unmistakably show that the soft clay was modelled around the outside or within some basket form which gave the shape of the vessel. In all the museums these specimens of pottery may be found. It will be observed in studying them that they bear far more impressions of basketry and other textile arts than of natural objects, such as gourds, shells, etc. It is also observable that every basketry stitch or pattern known to the aborigines is found in these pottery impressions. Hence the natural inferences that basketry antedates pottery, and that the art of basket-making was in an advanced stage whilst pottery was still in its infancy.

How fascinating the work of the antiquarian and archaeologist. To pick up even the fragments of the pottery of a long past age, brush off the accumulated dirt and read thereupon the relation its manu-

ture bore to a sister art, and then, slowly but surely, to decipher every method followed by primitive artist; to tell how spinner, weaver, set maker worked, and with what materials, and then to discover that every stitch of plain weaving, diaper weaving, twined weaving and coiled weaving known to modern art was used by these ignorant and savage people of the dark ages.

Mr. Cushing thus describes the process of manufacture as he saw it carried on, and as I have seen it again and again, at Zuni, Laguna, Acoma and the Hopi pueblos. ...the clay, she coiled it upon a center, to form the bowl-shaped, she ...the desired size was attained, loosened the bowl from the basket and then provided herself with a new vessel. In consequence of the difficulty experienced in removing these bowl-forms from the ...the baskets, which had to be done while they were very shallow. ...the ruins and graves are not only a very rare and ...wide in proportion to their height.



FIG. 11. BASKET BARE MOLD FOR COILED POTTERY. FIG. 12. FIRST FORM OF THE VESSEL.

The other primitive method followed was one that is still practiced by all the pottery makers of the Southwest. It is an imitation of basketry methods, not a moulding upon baskets, but an application of coiled methods of weaving to the manufacture of pottery. Just as the basket weaver wraps one coil upon another, so does the pottery maker take her rope of clay and coil it up as shown in Fig. 11. By and by the desire for ornamentation of pottery arose, and from this sprang the discovery of the fact that, while the clay was plastic, the exterior of the vessel could be smoothed with a spatula of bone or gourd, no matter what its size, if supported at the bottom in a basket or other mold so that it could be shifted or turned about without direct handling. See Fig. 7. To smooth such a vessel inside and out required that it have a wide mouth, but, by and by, the potter determined that the mouth must be contracted as much water was spilled in carrying the full olla from the spring or river to the house. She still used the basket as a base for her pottery as shown in Fig. 12, and to this desire for a small mouthed olla Cushing claims we owe the beautiful shape of Fig. 13.



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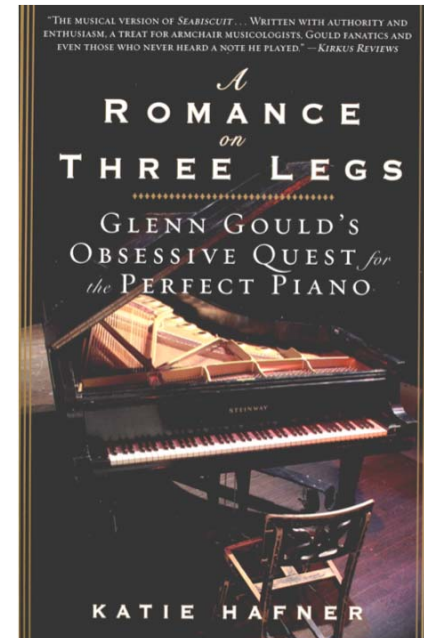
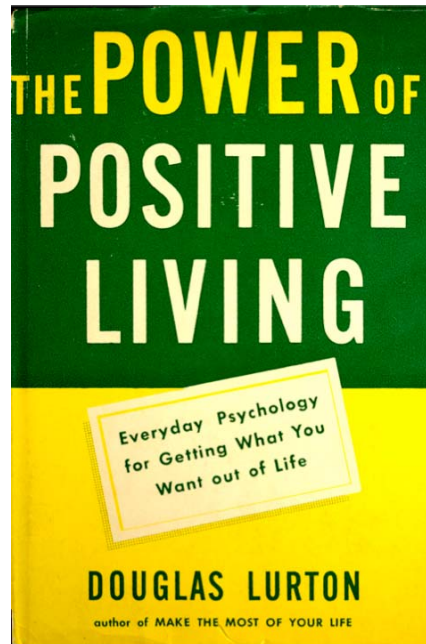
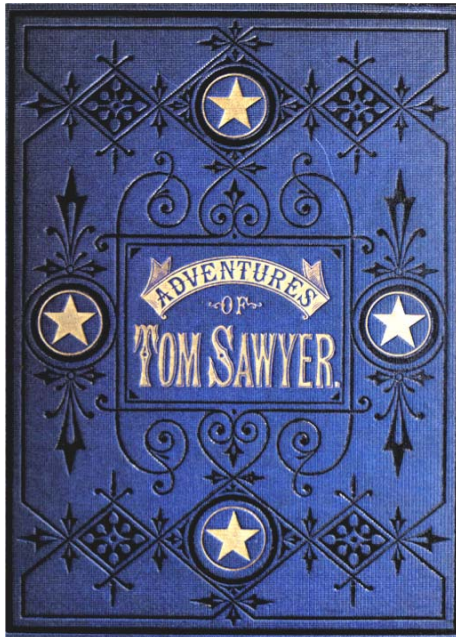


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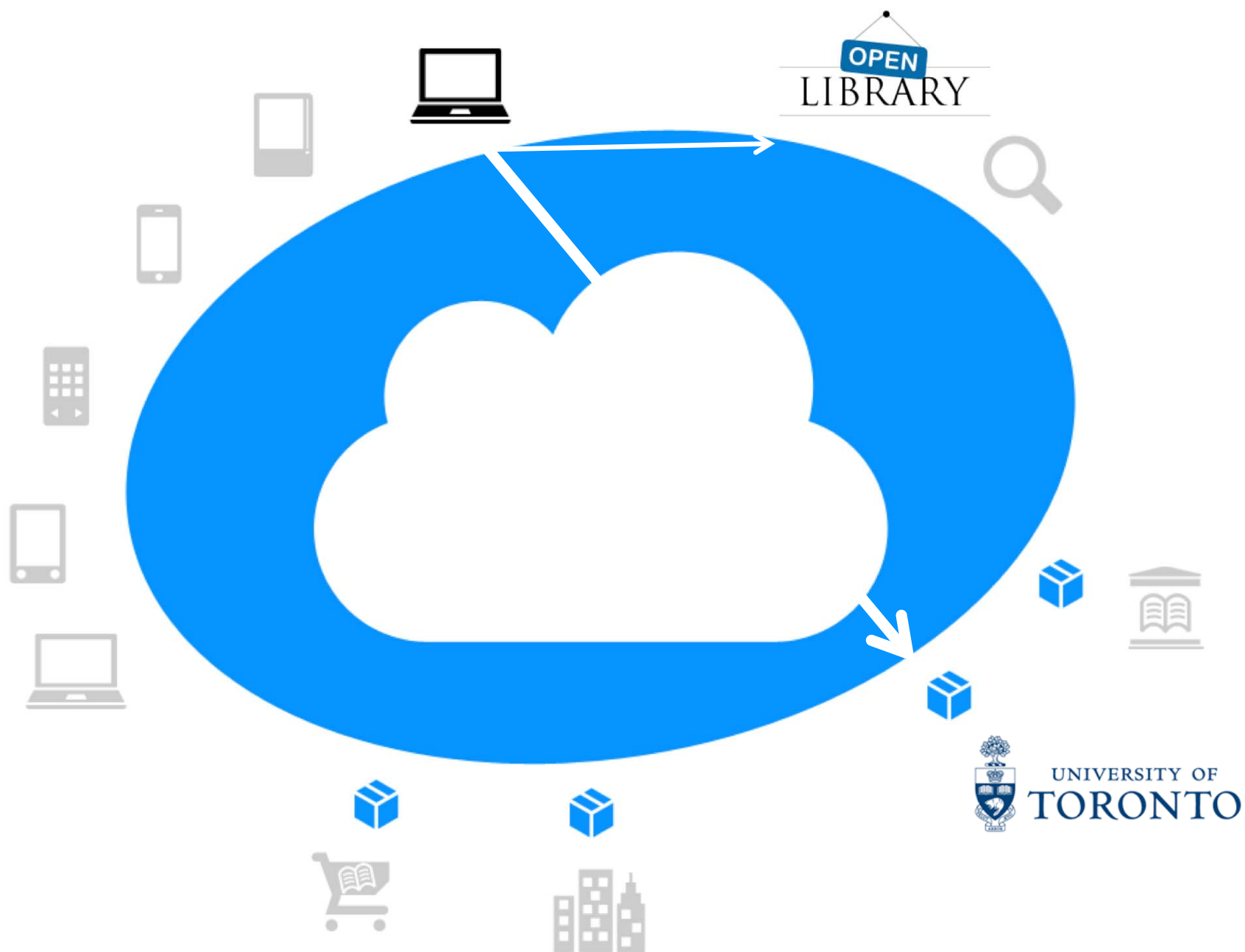
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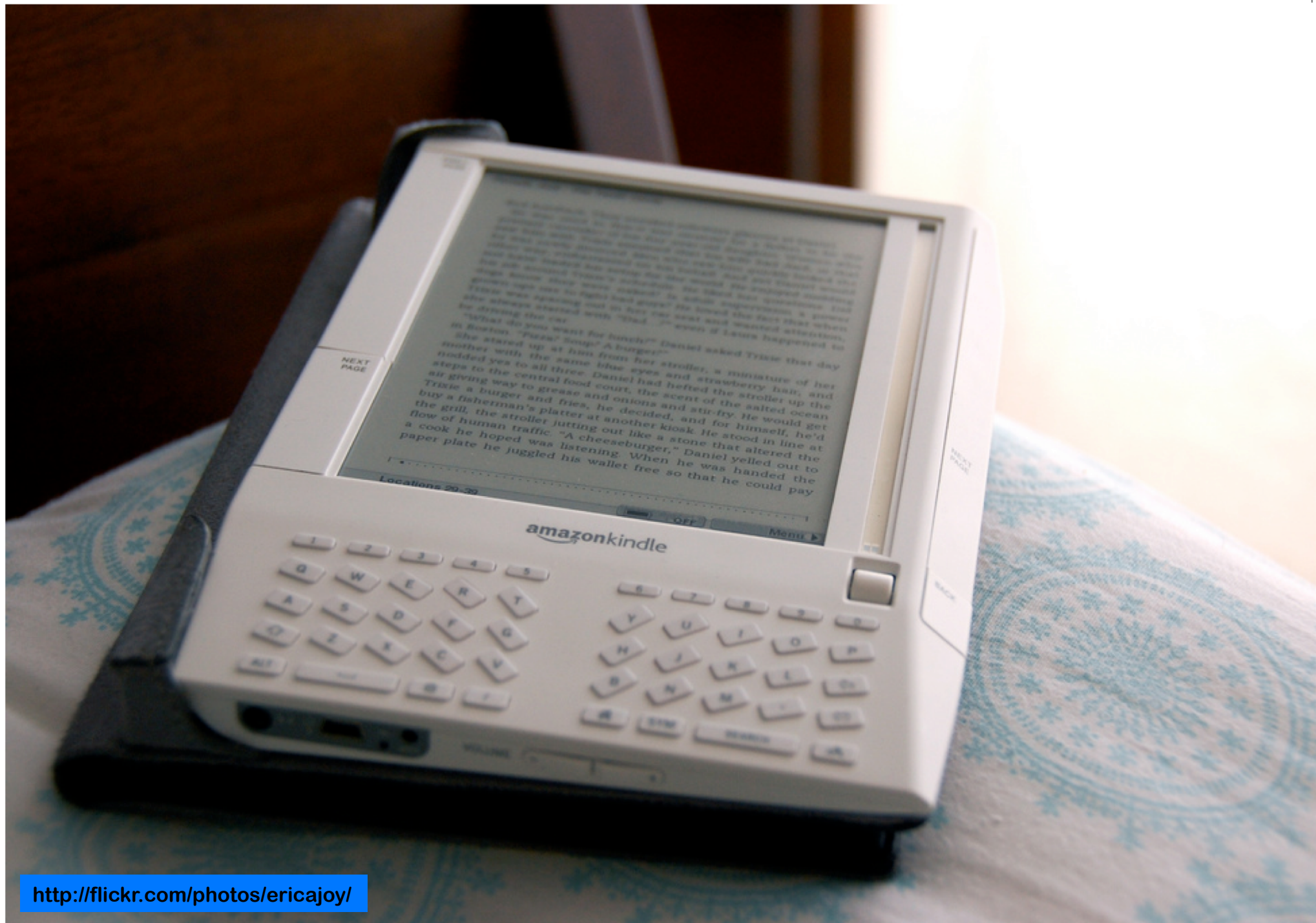
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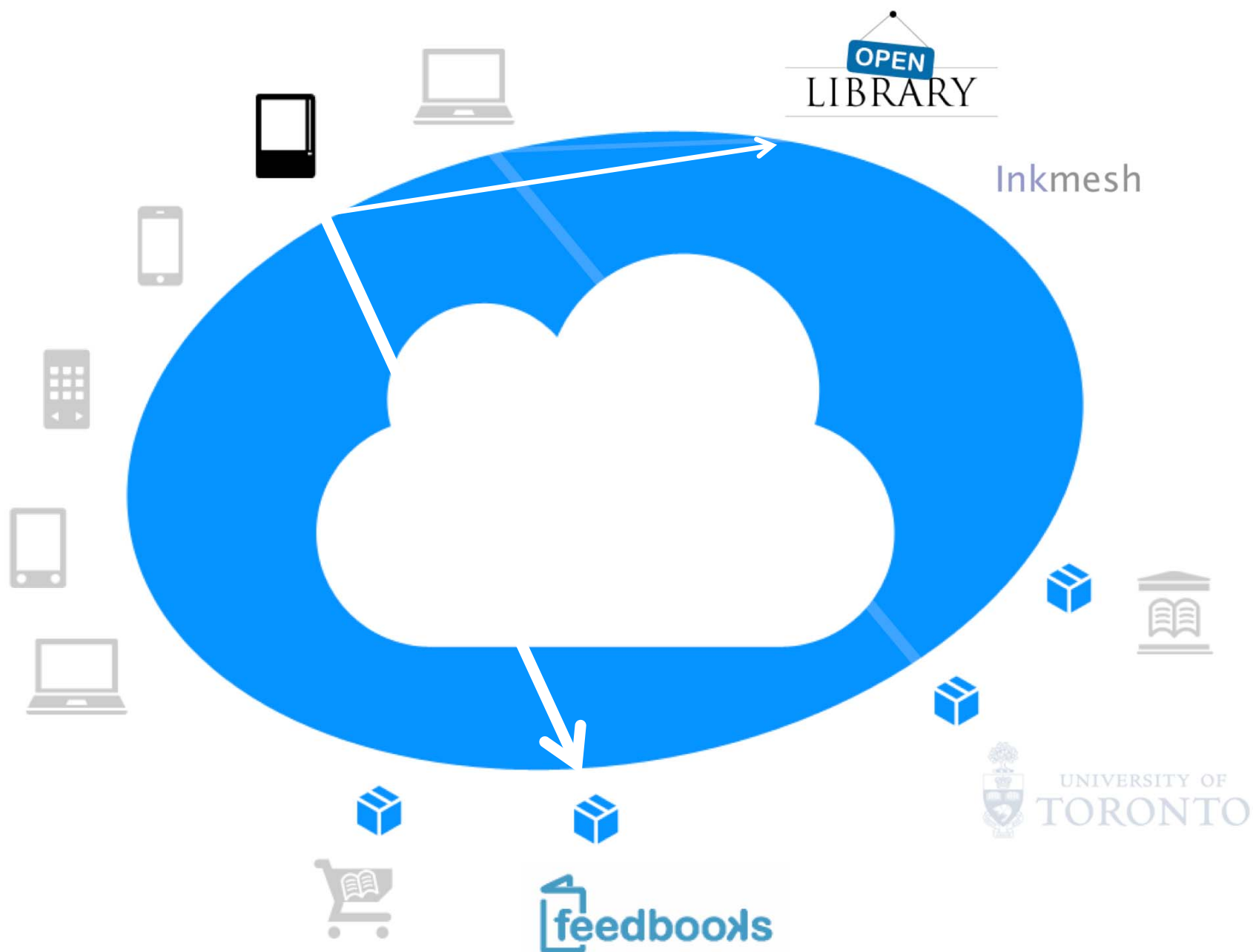


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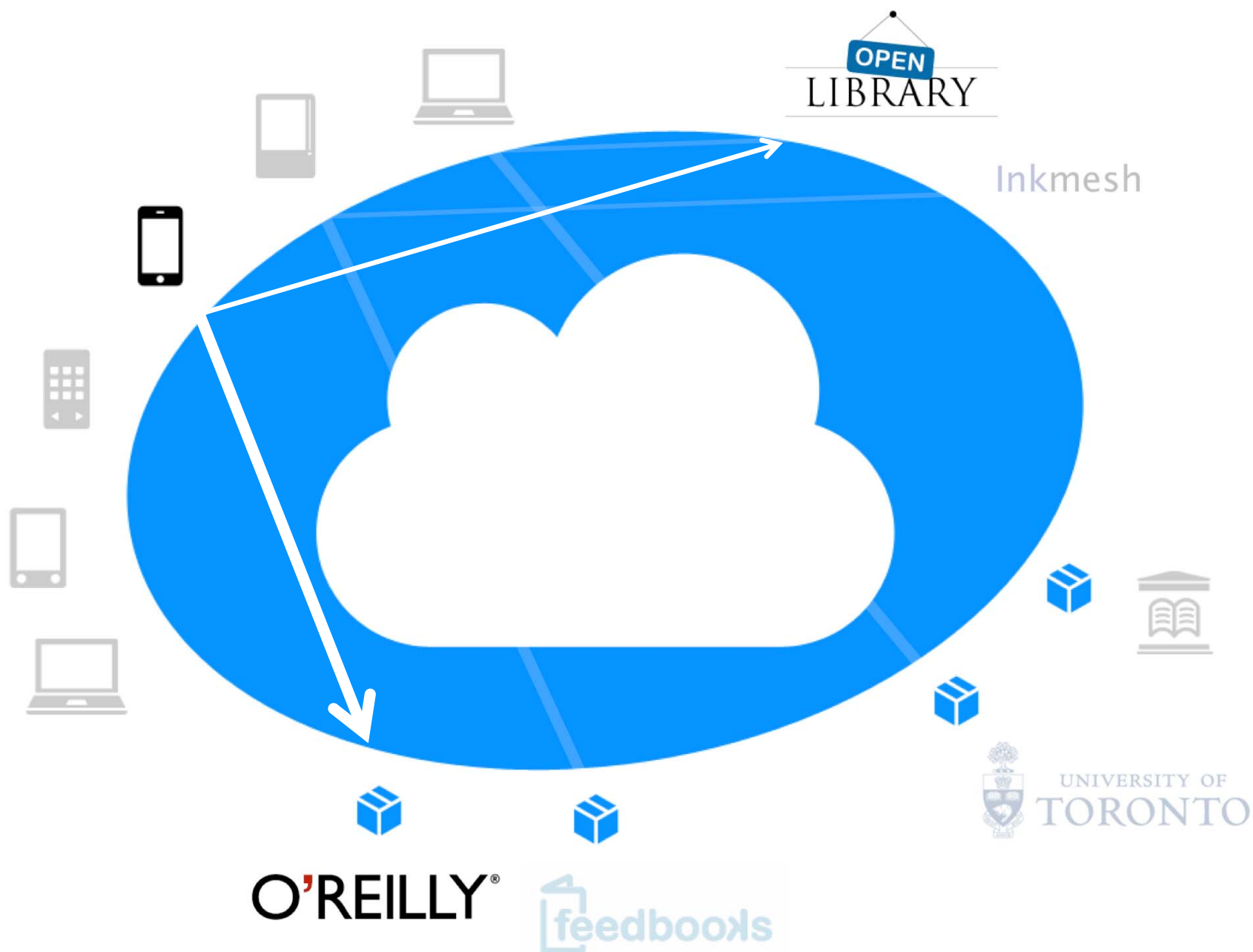
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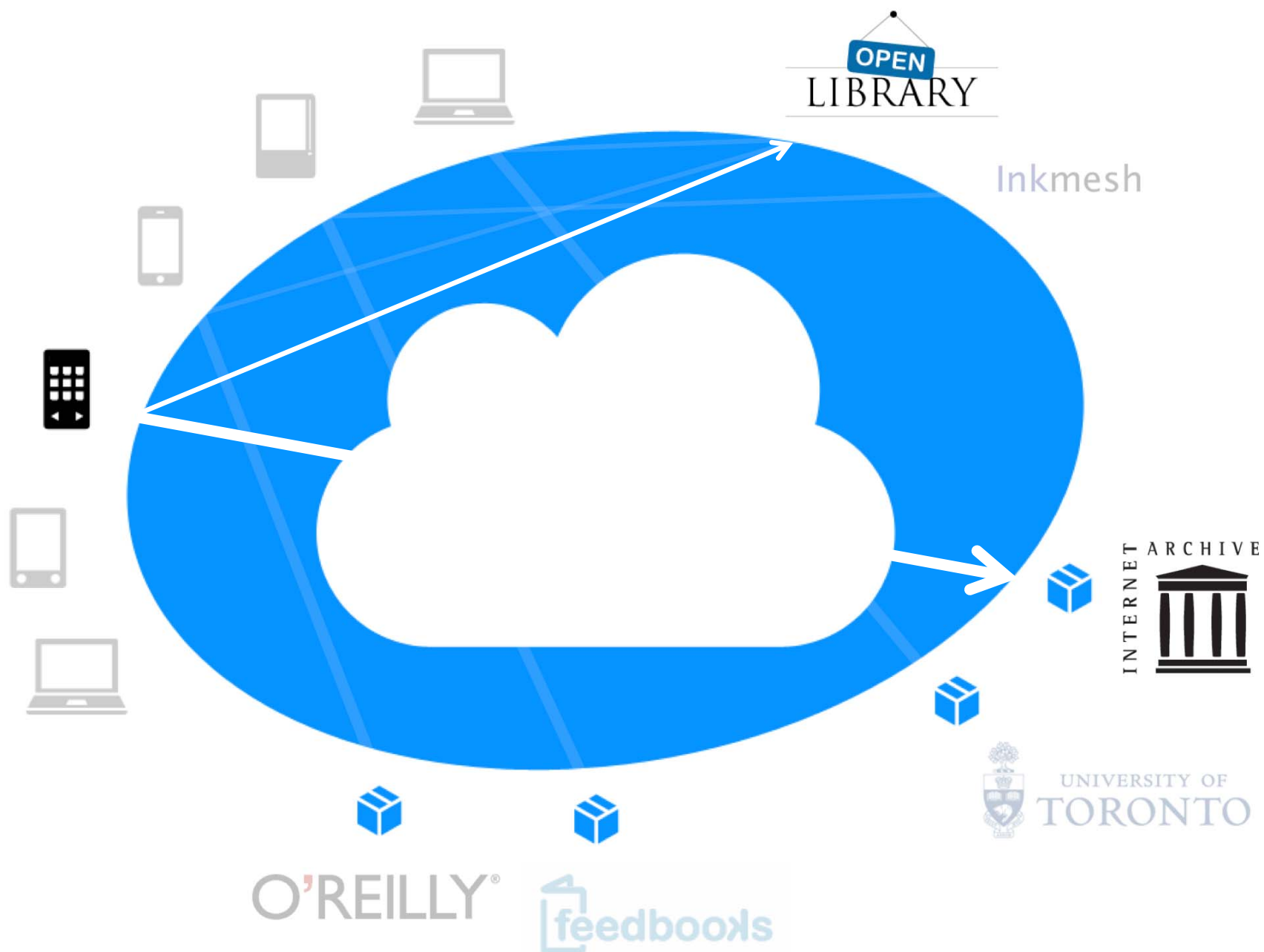
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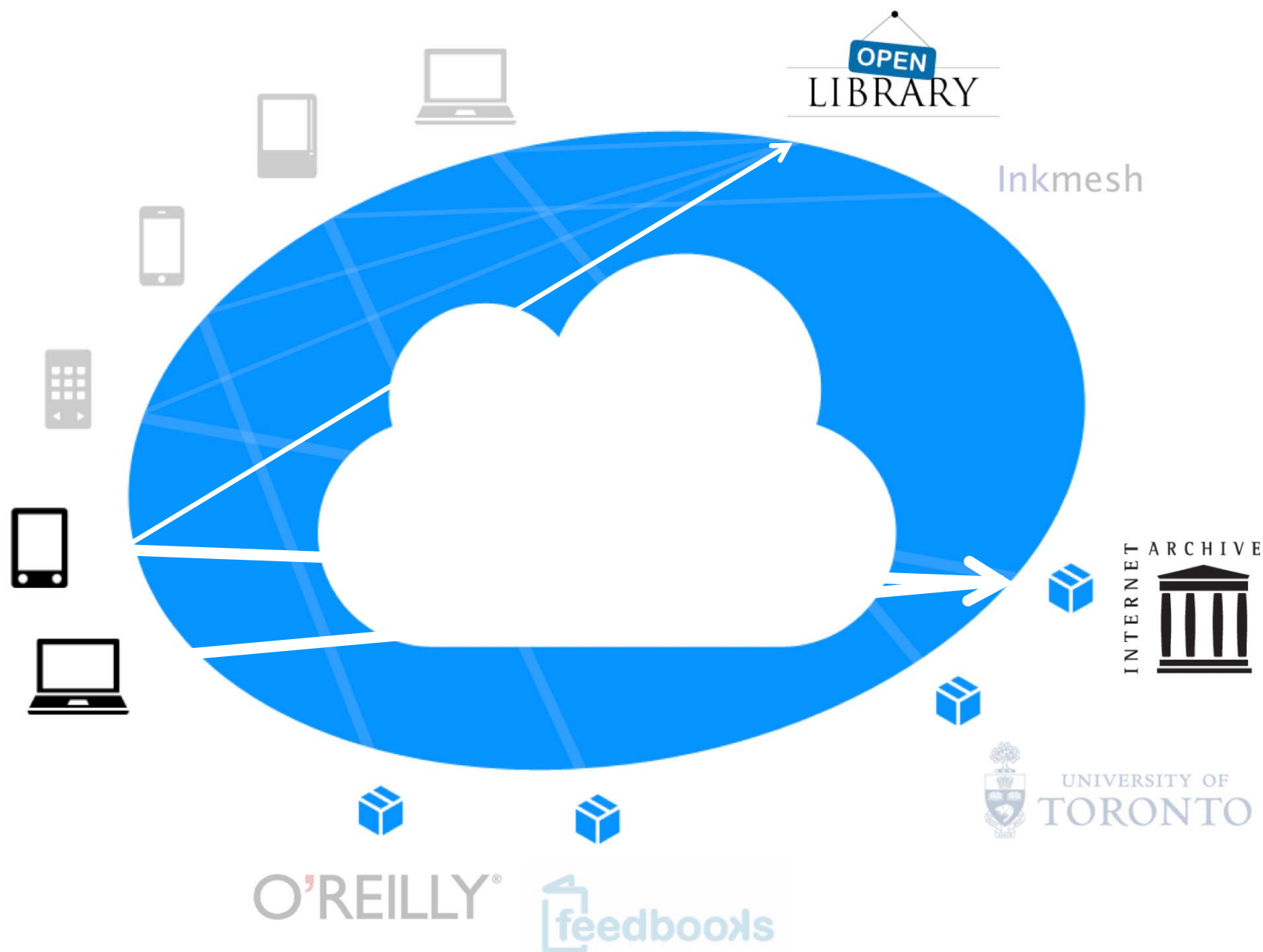


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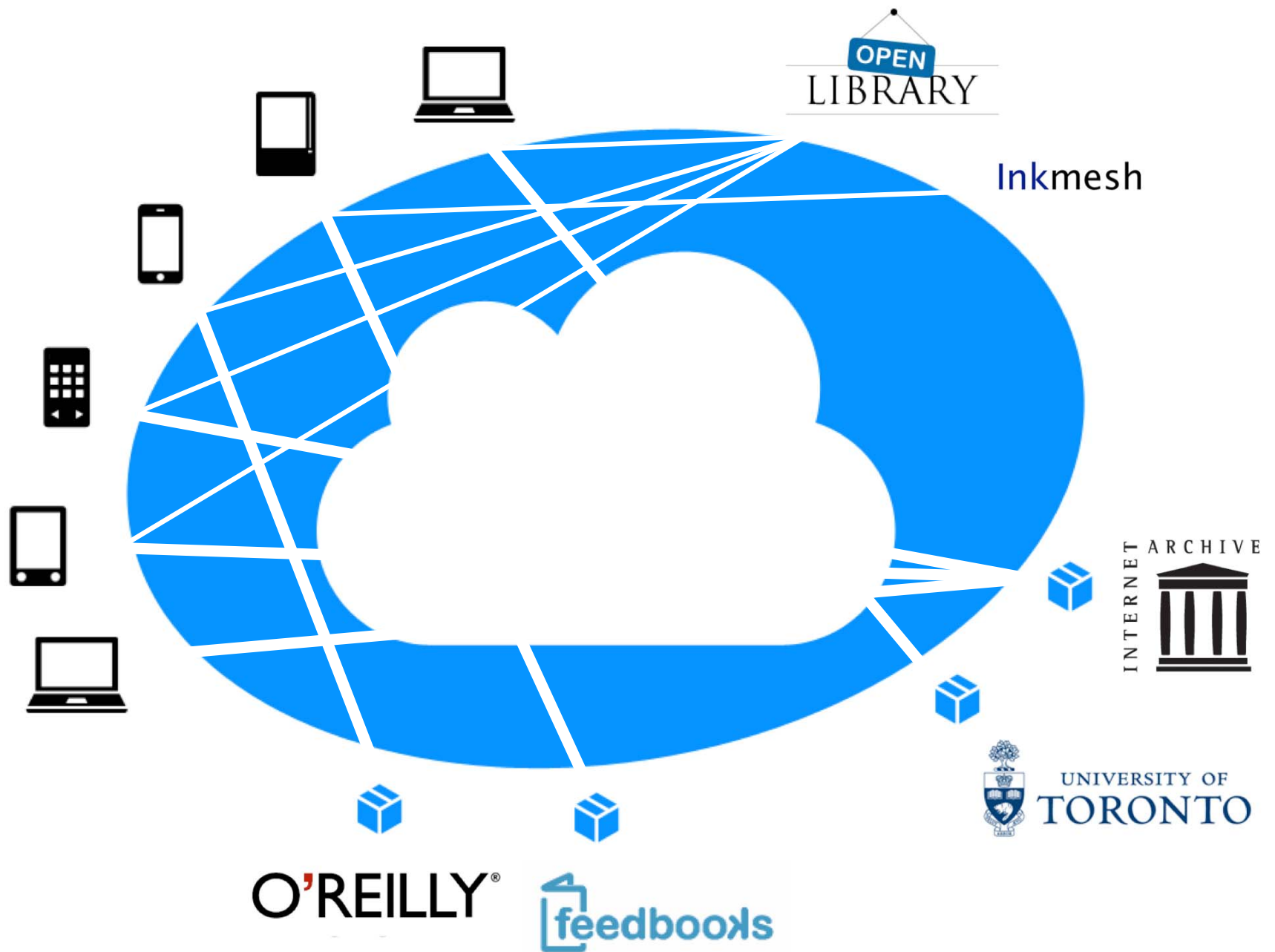


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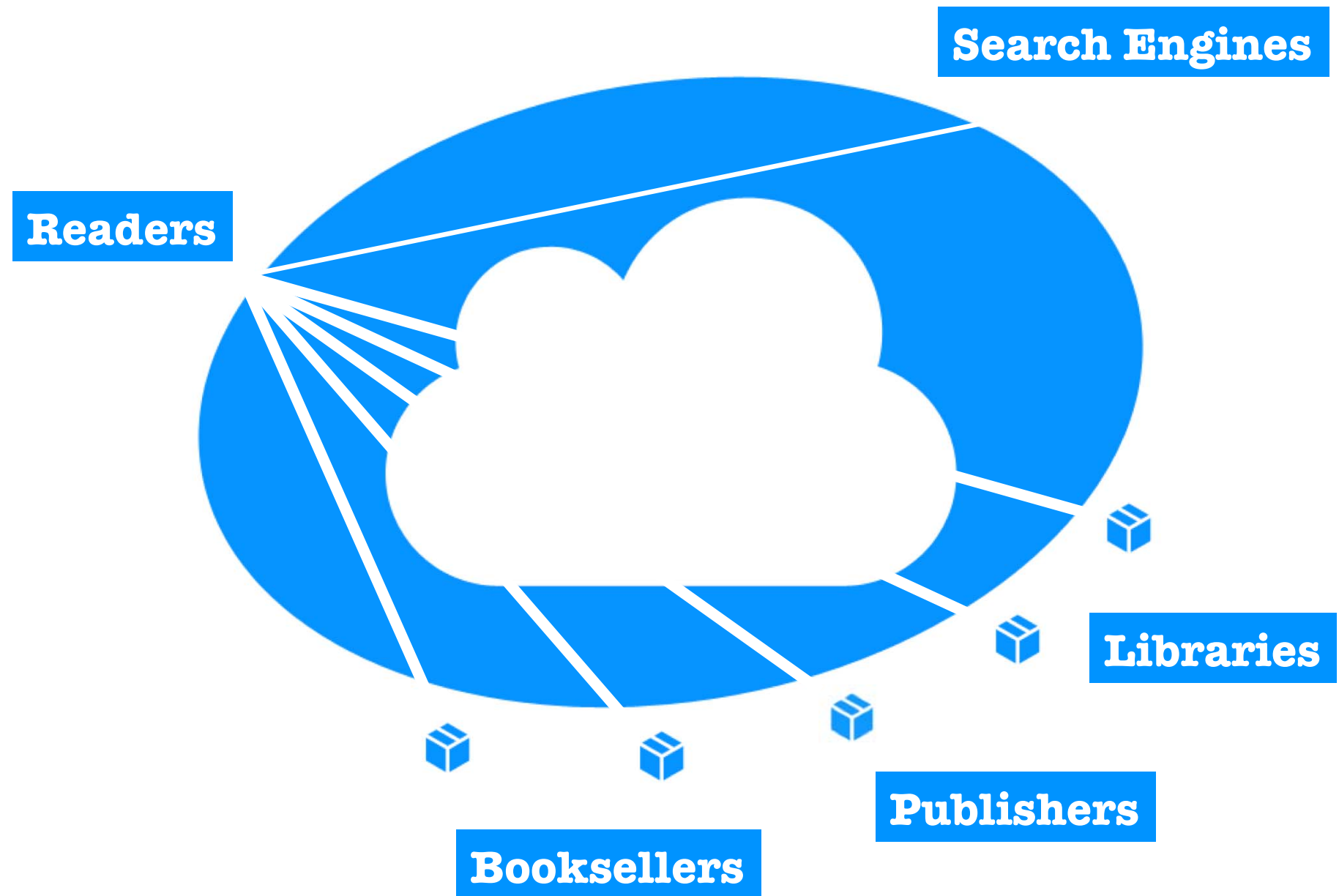


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